

WIDE RANGE OF REDS IN THE FALL FASHIONS

Soft Though Glowing Shades
Accepted by All the Promi-
nent Modistes.

ORIENTAL EFFECT IN ALL

Larger Assortment of Models
Than Usually Shown So
Early in Season.

The first guns have been fired in the campaign of the new fashions and "advance openings" have given at least a foretaste of what we are to see later in the season.

Dressmakers' openings will come along quickly now and then the openings for the crowd, and with that the fall season will be in full swing so far as things sartorial are concerned, though the fashionable folk may still linger at the shore or in the country or mountains and give little thought to the coming social season in town.

Quite apart from the matter of whole-sale openings for the trade there have been in the retail shops this year rather more important adventures in the advance opening business than are customary and a larger assortment of handsome and strictly new models than is usually exhibited in advance of the season has been on view. One big retail house on lower Broadway launched an extraordinary group of beautiful and original French coats in August, a group that included a large number of garments that the late season will find it hard to surpass. Further up on Broadway came an advance millinery



BROCHE CREPE DE CHINE.

exhibit as surprising in its way—not the few early models that may be seen in any up to date house in advance of the regular season, but a very large and distinguished collection of models from the best French designers. Furs too have been shown earlier than usual by importers—furs of an exclusive type, that is—and altogether August has been more than usually interesting to folk who study the modes.

The coats to which reference has been made were well worth a trip down town or even to town and the fame of them went abroad and drew a host of women to see them.

A majority were of the handsome evening and "limousine" classes, though there were delightful models for less dressy wear and even for hard service motoring. The latter were interesting in their way, but in the main were on comparatively conventional lines and of necessity knew more limitations than the coats in which the designers had been able to subordinate the utilitarian to the beautiful. Certain compromise models—coats of considerable elegance, but fashioned with a touch of severity that made them available even for rough and ready wear for a woman who could afford to sacrifice them to such purposes—were built up of exceedingly beautiful new materials or new variations of materials known before. Velours de laine was one and there were several new versions of it which showed the distinct success. This wool velvet had a certain vogue among the knowing last winter, but was not generally taken up on this side of the water and was seen chiefly in plain or pepper and salt effects. Now it comes to us in "pavement block" check, in stripes, in broad diagonals.

These designs are in one tone coloring with the check or stripe achieved by a weave that has the effect of stamping the checks or broad stripes or diagonals being marked off by narrow sunken lines which look as though they had been pressed or stamped into smoother surface than the surrounding velvet of the rest of the material.

In this way even the half inch "pavement block" check is given individuality without the conspicuousness of a two-toned check and the French designers evidently have taken up the materials with enthusiasm. Jeanne Lanvin, who is gradually winning in the field for gownprow and which is a distinction that she long ago gained in the province of children's clothes, has a model in pavement block velours de laine of an exquisite shade of vieux rouge, the old red that is apparently to cut so prominent a figure in the new season's color scheme.

And right here, one should digress and talk of this color whose general name seems to be now applied to a wide range of reds running from light to dark. Many of the shades remind us of others to which specific names have been applied—geranium, flame, Corinth, Pompeian, etc.—but there is a softening, a sort of dulling bloom over each that is wonderfully improving and which in some way gives refinement to even the most voyant shade. Some of the manufacturers class these reds together under the head of "Oriental reds," but whatever one calls them they are lovely—the most attractive and wearable line of reds that has been exploited in many a year, and particularly beautiful in the velvets, plushes, heavy duff surface silks and woolsens of velvetlike pile.



A CLOAK OF BLACK VELVET AND ERMINE, ONE OF RED CLOTH AND VELVET, AND ONE OF PLUM COLORED VELVET AND FUR.

bloom and texture that rendered it possible even for the conservative. The lines were straight and simple, the coat closing, double breasted to the throat line, and across the chest were two embossed motifs simulating Brandenburghs, but done in finest cord of dark blue and a soft grayish green, the embroidery bordering a slit in the cloth through which a mere line of either black or dark blue velvet showed. There was a little of the embroidery about the neck finish and on the pointed hood which fell collarwise in the back; and there was more on the sleeves, but the general impression given by the model was one of excessive chic simplicity.

In the same general class, and quite as smart in its way, was a coat of sponge broche, a one tone version of wood-ponce, a one tone version of tremendously well with the exclusive French houses and seems hard to obtain in the best colorings and designs, save through these Parisian dressmakers, our buyers will doubtless bring much of it home with their model frocks and coats.

The material has not the harshness we are accustomed to associate with sponge nor the very distinct curl or boucle weave, but suggests rather the velours de laine or ratine, with self-toned broche design running through it. Chevalier was responsible for the coat and had wisely left much of the cachet of her model to the beauty of the material, though a cleverly handled yoke and sleeve were admirably original notes. The shade of red was darker than geranium and more on the berry tone, but with the same peculiar softness that distinguishes all of these Oriental reds, and the coat was lined effectively with a smoky gray satin, while big gray composition buttons echoed this relieving color note.

Chevalier, who came into much prominence in the spring as the most ardent



RED VELOUR DELAINE.

sponsor of the painter, appears to be following up this success by exceedingly clever coat designing for the fall season, and a number of the smartest limousine and street coats shown at the recent openings and in the various importing establishments were of her designing. One copied from a model in which she herself appeared recently, was altogether charming of its kind and will probably be too much copied for exclusiveness. It is in self-toned stripe velours de laine of a soft tawny color, the stripe being about like that of corduroy or a little wider. The coat is straight and long and fastens across the chest with three large velvet buttons. Above this a narrow collar of tawny velvet turns back over a second collar of the velours which forms a deep, rounded cape in the back, but is not visible from the front. From a point just below the bust the coat fronts curve away a little and reveal a loose waistcoat of velvet, which descends half way to the knees, like some of the Louis XV. waistcoats. Simple enough this, but eminently good looking.

A velours de laine in stripe similar to this tawny but of medium tone vieux rouge was the material of a third coat on the somewhat severe lines of the two already described, and here the relieving color appeared merely in a lining of oriental satin, whose red ground was figured in a design of deep blue.

This model was from Robert, who must be taken into account in any discussion of French coats nowadays, and there were several other coats to emphasize his claim to consideration. One in particular deserved praise. It was in velvet of a deep, rich plum color, the material being draped in most graceful lines, the flowing back caught up and held in slightly by a band of

sable, while the long lines of the front drapery were unbroken. Sable trimmed the neck and bordered the draped sleeves.

This matter of drapery is enormously important in the province of the coat, as in that of the frock skirt, and almost all of the handsomest evening and limousine coats depend much on drapery for their effects. Douillet is very successful with such arrangements, and like all of his peers revels in the opportunities offered by the wonderful, supple velvets. That this is to be a great velvet year seems to be established beyond shadow of a doubt, and the embossed velvets are especially beloved of the coatmakers. They drape even better than the plain velvets and offer the contrast between satin ground and velvet design while retaining the one tone coloring. A Douillet model much admired is of embossed velvet, which has a design in rich but deep blue on a black ground and is lined in plain blue. The buttons of black embroidered with blue and silver are the only trimming, but the beauty of the long drapery lines makes an added elaboration superfluous. Robert has an embossed velvet model of the same general character as Douillet's black and blue, but it is in taupe and has a finish of fur at the neck and sleeves.

In taupe, again, a color insistently repeated in the autumn modes is a long draped coat of plain velvet with a double collar of moleskin, one part falling over the other, and each scalloped on its edges. The draped sleeve has a similar border of moleskin.

Black velvet coats, plain and embossed, are many, the preference in the handsomest models being apparently for



GRAY VELOUR DELAINE.

embossed. Among the coats in the opening which has furnished the sketches for this page there were numerous examples of the delightful possibilities in the black embossed velvet, relieved only by fur, and these coats had a distinction quite as pronounced as those which exploited more unusual colorings. Very frequently a note of white appeared on the black velvet models, as in the case of a draped cape of black embossed velvet, the fronts of which were turned back in big, sharply pointed revers, faced with pure white ermine. There was no other trimming and the lining was of black chiffon over white.

Jeanne Lanvin contributed a quaint draped cape coat which had a wide band of white satin set in about the shoulders, bordered top and bottom with little ruffles of black velvet ribbon. Below this white section, the black velvet was draped and caught up to form a sleeve opening. A high roll collar of fur rose above the black velvet yoke.

The roll collar, which has figured on frocks and houses this summer and which takes various forms, known as "Robespierre," "Baudouin," "et cetera," "et cetera," appears on some of the coats; but a majority of the best models so far make use of a flat collar which may be rolled up for warmth or be practically collarless. Often a large collar appears in the back, but is invisible from the front.

Ermine, almost invariably of the pure white type; moleskin, sable, skunk, fisher and fox seem to be the furs most frequently used for coat trimming by the great designers, and chinchilla, though it has risen in price until it is for the extravagant only, enters into some gorgeous models. An evening coat in gray velvet and silver brocade trimmed with chinchilla is the handsomest model shown on the avenue so far, and there is a



RED VELVET AND ERMINE.

superb garment in old blue embossed velvet on a gray ground, with chinchilla trimming, waiting in an uptown shop for the wealthy Chicago woman who ordered it.

Brocade crepes and satins are among the favored coat materials and are used both in one tone effects and in gorgeous mingling of colors and metallic threads. One of Carlot's offerings shown in the opening was a slightly draped, long, clinging coat of broche crepe, in which gray, dull blue, rose and silver were combined in a lovely, elusive design. Turning back over the coat around the shoulders was a collar of plain, dull rose satin which ran on down the fronts and formed a waistcoating, full length front. Carlot has several other models in the collection, some of them exceedingly picturesque but rather too unusual for the conservative taste. One of the most interesting of these is the red cloth coat of our central group, a distinctly ecclesiastical affair which looks as though it were fashioned from two wide, straight pieces of the cloth, brought over the shoulder and draped a little in front over the arms, but falling straight in the back. The red is light and bright but soft. A wide band of velvet matching the cloth goes about the shoulders and runs down each side of the front, its inner edge bordered by a narrow gold galon such as is used on priestly garments. This velvet band goes down the middle back.

Always one comes back to that note of red. It has apparently appealed to every one of the great designers and though it may be done to death it certainly lends beauty and gaiety to these first collections of new models. Polrot, of course, does not pass it by. In fact he was perhaps the instigator of all kinds of craze for Oriental colorings of all kinds, though he seems to incline toward tones



BLACK VELVET.

rather more primal and barbaric than the reds of which we have been speaking. He is represented in this opening by two red coats, one of corded silk made with a little square train finished with silver fringe. A collar of purple satin merges at the back into a wider collar, heavily embroidered in beads of many soft Oriental tones, and there are touches of this bead embroidery on cuffs and buttons.

Such barbaric combinations of color as red and purple, orange and green, &c., do not startle the eye as they once did before Polrot launched his amazing often weird, but always interesting models. He has had a clearly apparent influence on French fashion, not only in the matter of line—an influence which seems to be waning now—but more permanently in the field of color; and he has educated the eye to appreciation of oriental color schemes, which a few years ago we would have considered impossible in modern wearing apparel. One of his red coats is of fine cloth with a wide band of woolen open work embroidery in green, blue, yellow and tan color across the front of the girde line and similar embroidery on the bottom of the coat and on the sleeves. There is skunk fur high about the throat and on the cuffs to tone down the audacious coloring.

Some models bearing the signature of Barry are obviously modeled on Polrot lines and ideas and are not without effectiveness though reminiscent.

A stitchery embroidery of spidery designs in the thread is featured on some of the new coats and appears too, on frocks. Carlot has trimmed an exceedingly smart red cloth limousine coat in such embroidery of black thread, with black satin lining and fasteners; and a good looking, semi-military coat for motor use was of dark blue cloth stitched in bright yellow and vieux rouge.

Brood embroideries are having a new lease of favor and are executed in exquisite Oriental colorings. Only when exceedingly well done are they smart; but they are in evidence on some of the new evening frocks as well as on coats. There are some beautiful but rather spectacular evening coats made of chiffon entirely embroidered in thickly set, a clinging character to the material. Some of the best of these are in combinations of black and white, the lower part of the coat, for example, in black chiffon thick set with tiny jet beads and the upper part in white with white beads.

LABELS FOR SANDWICHES.

Guests Then May Choose Delicate Viands of the Luncheon.

The clever hostess of to-day will let no little idea of table service escape her observing eyes if she enjoys the reputation of having things "just right." Not only must she be supplied with little menu cards, place cards, tiny dinner partner cards, now she must use the attractive little name cards for sandwiches.

We all know from experience that most all dainty sandwiches look alike, so a wise brain has decided that the hostess must label her viands. For garden parties, informal teas, buffet breakfasts and informal veranda affairs these convenient name cards appear.

As many ladies who have the little solid silver tags into which the name of the hostess or cordial is written, on a card and inserted in the same tags might be utilized for the assorted sandwiches.

The English custom of labeling heavily garnished dishes might be used on some occasions by the American hostess, and she would surely be considered a most thoughtful woman.

WILD LAND WHERE WOMEN ARE RULERS

Husband in Southern Nigeria
Is Merely His Wife's
Servant.

BRIDEGROOM'S ROUGH TIME

People With the Evil Eye
Generally Despatched
by Poison.

A land of mystery and glamour, of glowing colors, of radiant flowers exhibiting the most exquisite perfumes, of magnificent trees whose hide them from us? say the natives, who know only six stars by name, one of which they have christened "God's Hen," such is southern Nigeria as Mrs. P. Amaury Talbot paints it to the luckless who have never been there.

P. Amaury Talbot, the intrepid and distinguished traveller, who is the only survivor of the Alexander-Gosling expedition, has been District Commissioner of Ooan, between the Cross River and the German (Cameroun), for the greater part of the time since 1907, and during that time and his wife have made many expeditions into hitherto unexplored territory in search of rare flowers and plants. They brought back for the Natural History Museum at South Kensington and the Herbarium at Kew hundreds of specimens, about 150 of which were new to science. Not a few have been christened "Talbotii" or "Dorothieae" after Mrs. Talbot.

In Mrs. Talbot's possession are many little red leather books in which she jotted down descriptions of the various flowers as they were discovered, and rough sketches and impressions of their coloring. Nearly 2,000 beautiful drawings are the result, many of which are shortly to be published at the wish of the former Governor, Sir Walter Legation.

In the course of an interview Mrs. Talbot gave a London Daily News and Leader representative some account of the flower hunting expeditions on which she and her sister accompanied her husband and of the marvelous Edo people whom he found in the heart of southern Nigeria.

"When I came back to England," said Mrs. Talbot, "the oak and elm seemed to me mere walking sticks in comparison with the gigantic trees I had left behind. Many grow at the rate of a foot a month and reach a height of between two and three hundred feet. The flowers upon them simply beggar description, and we are often made aware of hidden flowers by their enchanting perfume. Nature manifests herself in the most curious ways there."

For instance, on some of the trees flowers grow all over the bark exactly as if a little child had nailed them on. Sometimes a latticework of creepers crushes out of existence the tree up which they climb, the cotton tree which sometimes 32 feet in girth, is an unforgettable sight when it is entirely covered with cherry colored blossoms. But I think it is even more beautiful still when the pods open and the cotton falls like snow and lies in a big snowdrift beneath the tree."

Travellers in southern Nigeria must beware of the agave tree. Its fruit is of the size and consistency of cannon balls, and if one of these balls drops on the head of a passerby a tragedy may be the result. A flower of surpassing beauty is the orange eranthus—cup shaped, with a wined saucer, it is ribbed all around with cream, pink and deep rose red shades. "The members of our learned society," said Mrs. Talbot, "held up their hands in horror when I told them I had used these flowers as tongs for my dinner table. It is absolutely charming for this purpose."

Their expedition parties, Mrs. Talbot said, usually consisted of a head cutter, with two assistants—these cut away the thick foliage and brushwood which makes the country impenetrable—and a porter with boxes for their plants, twenty or more carriers, according to the length of the expedition, and two or three policemen. "You may wonder how we manage to reach the flower hunting grounds so high," said Mrs. Talbot. "We have various means. Sometimes my husband shoots them with his gun and sometimes, I am sorry to say, we do not hesitate to chop a whole tree down for the sake of its blossoms. Often two or three men are sent to cut a path through the growth together. They are very destructive, but in a country where trees grow so rapidly it is not so bad as it seems. The natives occasionally help us by climbing like monkeys up the creepers that depend from most of the trees. For this service they always get a present of one or two heads of tobacco, each leaf of which is equivalent to a penny. Tobacco leaves are used for small money transactions and cloth for large ones. Curiously enough, they do not look at Victorian coins of the later period. That no good comes of shaking their heads. Yet they will accept with joy the mid-Victorian coin."

The valor of English suffragettes pales before the dominating Edo women, who are complete mistresses of the situation. The men are simply the slaves of the women of the local legends, and the Edo is a marvelous story tellers, and in almost precise the same way," said Mrs. Talbot, viz., that though a woman is married to her husband she does not belong to him, but he to her, and she has a right to ask from him any service she may choose."

The prospective bridegroom in Edo land has rather a rough time, and it might do some Englishmen good to undergo a course of the same. For three years," said Mrs. Talbot, "he has to serve his wife's family as a laborer of wood and a draught animal, and he has, moreover, to bring valuable gifts to them. Frequently the bride accepts the presents and service and then at the wedding she sends him a message to know you were thinking of him. She will become engaged to some one else, who in his turn serves for three years. The bridegroom naturally encourages the fickleness on the part of his daughters. Polygamy is encouraged, and the women sometimes complain to Mrs. Talbot, a "husband's cruelty" because he will not marry another wife. A wife has to do all the housework, whereas if there are others the one first world rules over them. These are secret societies among the Edo women, and was betide the man who gives cause for complaint to any woman, for the secret societies will hunt him down and he will be the price of produce to men only, women being permitted to buy at the usual prices."

How do these marvelous people divide their work—do the women engage in many duties? "No, strangely enough, they don't. There is a very strong line between men's and women's work. Men build a house, for instance, but women apply the clay to the interior walls. It would be considered a very serious thing if the men applied this. It is also women's business to sew, to make the clothes. The men are more artistic in weaving, and the finer things are made by them, such as plaited baskets and mats. But the women make the most delightful pottery. The men are very musical, but I do not think I have ever seen a woman play a musical instrument. They dance like Maud Allan with a rippling movement of the arms and body."

But the most startling thing about this starting people is their prediction, or poisoning, which is a very serious thing. If a couple to the Edo in this respect. If an Edo celebrity were asked to state his reputation for his wife's work, he would probably put "poisoning" first.

"Every house," said Mrs. Talbot, "has at least a dozen antidotes to poison. Men pay lavations to parties may conceal a purpose to poison, and invited guests take care to bring with them a variety of strong antidotes. Often they take an antidote before they go. It is the universal belief in Edo that a man who is asked to poison a person, the natives think a duty to despatch to another world those 'Evil' have the evil eye."